

Scheme of Work

Cambridge International AS & A Level Media Studies 9607

For examination from 2018

In order to help us develop the highest quality resources, we are undertaking a continuous programme of review; not only to measure the success of our resources but also to highlight areas for improvement and to identify new development needs.

We invite you to complete our survey by visiting the website below. Your comments on the quality and relevance of our resources are very important to us.

www.surveymonkey.co.uk/r/GL6ZNJB

Would you like to become a Cambridge International consultant and help us develop support materials?

Please follow the link below to register your interest.

www.cambridgeinternational.org/cambridge-for/teachers/teacherconsultants/

Copyright © UCLES 2018

Cambridge Assessment International Education is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which itself is a department of the University of Cambridge.

UCLES retains the copyright on all its publications. Registered Centres are permitted to copy material from this booklet for their own internal use. However, we cannot give permission to Centres to photocopy any material that is acknowledged to a third party, even for internal use within a Centre.

Contents

Contents	3
Introduction	4
Unit 1: Introduction to AS and A Level course and Key Media Concepts	8
Unit 2: Key Media Concepts	13
Unit 3: Foundation Portfolio	20
Unit 4: Advanced Portfolio Production	24
Unit 5: Exam preparation	32
Unit 6: Contemporary Media Issues	35
Appendix 1: Introductory Media Language	40
Appendix 2: Camera Shots and Angles	41
Appendix 3: Camera Movements	45
Appendix 4: Website Terminology	46

Introduction

This scheme of work has been designed to support you in your teaching and lesson planning. Making full use of this scheme of work will help you to improve both your teaching and your learners' potential. It is important to have a scheme of work in place in order for you to guarantee that the syllabus is covered fully. You can choose what approach to take and you know the nature of your institution and the levels of ability of your learners. What follows is just one possible approach you could take and you should always check the syllabus for the content of your course.

Suggestions for independent study **(I)** and formative assessment **(F)** are also included. Opportunities for differentiation are indicated as **Extension activities**; there is the potential for differentiation by resource, grouping, expected level of outcome, and degree of support by teacher, throughout the scheme of work. Timings for activities and feedback are left to the judgment of the teacher, according to the level of the learners and size of the class. Length of time allocated to a task is another possible area for differentiation.

Guided learning hours

Guided learning hours give an indication of the amount of contact time teachers need to have with learners to deliver a particular course. Our syllabuses are designed around 180 hours for Cambridge International AS Level, and 360 hours for Cambridge International A Level. The number of hours may vary depending on local practice and your learners' previous experience of the subject. The table below give some guidance about how many hours are recommended for each topic.

Unit	Suggested teaching time (hours / % of the course)	Suggested teaching order
Unit 1: Introduction to AS and A Level course	It is recommended that this unit should take about 8 hours / 2% of the course.	1
Unit 2: Key Media Concepts	It is recommended that this unit should take about 46 hours / 13% of the course.	2
Unit 3: Foundation Portfolio	It is recommended that this unit should take about 36 hours / 10% of the course.	3
Unit 4: Critical reflection	It is recommended that this unit should take about 18 hours / 5% of the course.	4
Unit 5: Exam Preparation	It is recommended that this unit should take about 72 hours / 20% of the course.	3 The Case Study needs to be set up at the same time as the Foundation Portfolio is launched so lessons could be divided between exam preparation and Foundation Portfolio until learners are able to work independently on both aspects.
Unit 6: Advanced Portfolio	It is recommended that this unit should take about 90 hours / 25% of the course.	5
Unit 7: Contemporary Media Issues	It is recommended that this unit should take about 90 hours / 25% of the course.	6

Resources

The up-to-date resource list for this syllabus, including textbooks endorsed by Cambridge International, is listed at www.cambridgeinternational.org. Endorsed textbooks have been written to be closely aligned to the syllabus they support, and have been through a detailed quality assurance process. As such, all textbooks endorsed by Cambridge International for this syllabus are the ideal resource to be used alongside this scheme of work as they cover each learning objective.

School Support Hub

The School Support Hub www.cambridgeinternational.org/support is a secure online resource bank and community forum for Cambridge teachers, where you can download specimen and past question papers, mark schemes and other resources. We also offer online and face-to-face training; details of forthcoming training opportunities are posted online. This scheme of work is available as PDF and an editable version in Microsoft Word format; both are available on the School Support Hub at www.cambridgeinternational.org/support. If you are unable to use Microsoft Word you can download Open Office free of charge from www.openoffice.org.

Websites

This scheme of work includes website links providing direct access to internet resources. Cambridge Assessment International Education is not responsible for the accuracy or content of information contained in these sites. The inclusion of a link to an external website should not be understood to be an endorsement of that website or the site's owners (or their products / services).

The website pages referenced in this scheme of work were selected when the scheme of work was produced. Other aspects of the sites were not checked and only the particular resources are recommended.

How to get the most out of this scheme of work – integrating syllabus content, skills and teaching strategies

We have written this scheme of work for the Cambridge International Media Studies syllabus and it provides some ideas and suggestions of how to cover the content of the syllabus. We have designed the following features to help guide you through your course.

Learning objectives help your learners by making it clear the knowledge they are trying to build. Pass these on to your learners by expressing them as ‘We are learning to / about...’.

Suggested teaching activities give you lots of ideas about how you can present learners with new information without teacher talk or videos. Try more active methods which get your learners motivated and practising new skills.

Assessment objective	Learning objectives	Suggested teaching activities
AO1, AO2, AO3 and AO4	What is a Media Text?	<p>An initial note that a media text is:</p> <p>‘any constructed media product or piece of communication, whether print or audio-visual, which can be analysed and deconstructed’ (Probert, 2005)</p> <p>Working with a partner or in a group, learners should list as many media text types as they can. These might include: radio, television, film, adverts (print or commercial), online games, magazines, newspapers, social media pages or music (this list is not exhaustive but covers the primary media text types).</p> <p>Learners outline their media usage during the previous 24 hours. Dividing the media texts into the three broad categories: print, online and broadcast, learners could colour code their usage and determine which genre of media texts they use most frequently. (I)</p> <p>Extension activity: Learners discuss how and why their usage might be different to previous generations of media consumers.</p> <p>This could lead naturally into a discussion about how each of the media text types have developed over the last 20 years with pairs / small groups of learners being set a research and presentation task based on their chosen / allocated text type. Learners should be encouraged, as part of their research, to consider how consumer interaction with media products has changed over time. Once completed, learners should share and feedback on each other’s research. (I / F)</p> <p>Learning Resources: <i>AS/A-Level Media Studies Essential Word Dictionary (Essential Word Dictionaries)</i> (Probert) Philip Allan ISBN: 978-0860033844</p>

Extension activities provide your abler learners with further challenge beyond the basic content of the course. Innovation and independent learning are the basis of these activities.

Independent study (I) gives your learners the opportunity to develop their own ideas and understanding with direct input from you.

Past and specimen papers

Past / specimen papers and mark schemes are available to download at www.cambridgeinternational.org/support

Past papers, specimen papers and mark schemes are available for you to download at: www.cambridgeinternational.org/support

Using these resources with your learners allows you to check their progress and give them confidence and understanding.

Formative assessment (F) is on-going assessment which informs you about the progress of your learners. Don’t forget to leave time to review what your learners have learnt, you could try question and answer, tests, quizzes, ‘mind maps’, or ‘concept maps’. These kinds of activities can be found in the scheme of work.

Unit 1: Introduction to AS and A Level course and Key Media Concepts

Assessment objectives	Learning objectives	Suggested teaching activities
AO1, AO2, AO3 and AO4	What is a Media Text?	<p>An initial note that a media text is:</p> <p>‘any constructed media product or piece of communication, whether print or audio-visual, which can be analysed and deconstructed’ (Probert, 2005)</p> <p>Working with a partner or in a group, learners should list as many media text <u>types</u> as they can. These might include: radio, television, film, adverts (print or commercial), online games, magazines, newspapers, social media pages or music (this list is not exhaustive but covers the primary media text types).</p> <p>Learners outline their media usage during the previous 24 hours. Dividing the media texts into the three broad categories: print, online and broadcast, learners could colour code their usage and determine which genre of media texts they use most frequently. (I)</p> <p>Extension activity: Learners discuss how and why their usage might be different to previous generations of media consumers.</p> <p>This could lead naturally into a discussion about how each of the media text types have developed over the last 20 years with pairs / small groups of learners being set a research and presentation task based on their chosen / allocated text type. Learners should be encouraged, as part of their research, to consider how consumer interaction with media products has changed over time. Once completed, learners should share and feedback on each other’s research. (I / F)</p> <p>Learning Resources: <i>AS/A-Level Media Studies Essential Word Dictionary (Essential Word Dictionaries)</i> (Probert) Philip Allan ISBN: 978-0860033844</p>
AO1, AO2, AO3 and AO4	To understand the conventions used in media.	<p>‘Codes’ in Media refer to the means of conveying additional meaning in texts, this can be done through: technical codes, symbolic codes and written codes.</p> <p>‘Conventions’ in Media refer to the usual methods used in media texts that make it recognisable, these are often referred to as the ‘ingredients’ of a media form or genre.</p>

Assessment objectives	Learning objectives	Suggested teaching activities
		<p>As an introduction to this terminology learners should critically engage with the presence of these codes and conventions and gain an understanding of the difference between them. These concepts are developed much further in the subsequent unit of work.</p> <p>Due to the nature of ‘conventions’ being about the main ingredients whereas the ‘codes’ refer to the detail within the media text, it is logical to teach conventions first, followed by codes.</p> <p><u>Conventions</u> Showing an image of a setting that would be familiar to your learners, e.g. a classroom, car park, shop or supermarket, and ask them to identify where these images are taken. Working with a partner, learners should list the things that they felt identified the setting as recognisable. Show a second very different image of the same setting. This time learners should highlight anything they have written down that still applies to the second image. What the learners are recognising are the <i>conventions</i> of those settings.</p> <p>To link this understanding to media texts, show learners the front cover of three magazines and ask them to construct a blank front page of their own following the conventions of this media form.</p> <p>What is similar across all three magazines in terms of layout? Fonts? Number of colours used? Proportion of images to text?</p> <p>Introduce key terminology for magazine analysis and instruct learners to label their drawings using the correct terms. It might be useful to provide learners with key terminology and their definitions.</p> <p>Extension activity: ask learners to attempt to match the terms to the elements of their image independently of any aids, using deduction and logic, prior to being shown the correct terms.</p> <p>Divide the class into groups and set them a different media form to research in terms of the conventions used:</p> <ul style="list-style-type: none"> • News Broadcasts (compare two different news stations) • Video Games (compare covers and/or marketing conventions) • Television Documentaries compared to Soap Operas (compare the structure used within each of these genres) <p>Groups should share their findings with the rest of the class. They should be encouraged to use clips and images from their research to reinforce their key point. (F)</p>

Assessment objectives	Learning objectives	Suggested teaching activities
AO1, AO2, AO3 and AO4	To understand the codes used in media.	<p><u>Codes</u></p> <p>Begin with clarification of the terms listed below. An understanding of how these codes are used in conjunction to achieve effects is fundamental to the study and creation of media texts. Codes and conventions are an integral part of reinforcing genre, this aspect of the course will be covered in more detail in Unit 2 – Key Media Concepts but could also be a point of discussion at an introductory level here: What codes and conventions are used in a traditional horror film? Romantic comedy? Etc.</p> <p>Mise-en-scène</p> <p>Mise-en-scène refers to all the elements captured within a media frame and is the overarching term that incorporates all three codes used in media texts:</p> <p>Symbolic Codes</p> <p>These include facial expressions, body language, proxemics, use of setting, costume and any item that conveys meaning. For example, a policeman connotes a person in authority, a gun connotes violence, a white ‘thumbs up’ on a light blue background connotes a ‘like’ on social media etc.</p> <p>Technical Codes</p> <p>This would refer to camera angles, lighting, audio, transitions between moving image shots.</p> <p>Written Codes</p> <p>font, links to websites / email, slogans printed at the end of adverts.</p> <p>A primary task when teaching codes is to introduce learners to the terminology surrounding moving image. A list of terminology can be found in Appendix 1. Using the graphic novel ‘The Arrival’, select a page that demonstrates a full range of camera angles and ask learners to identify them. Securing understanding of the media terms is key to successful analysis of moving image, creating a display with this information would be useful as would asking learners to create their own quizzes using sourced images, this both secures and reaffirms understanding. (F)</p> <p>Using still images from an advert, label and colour code evidence of each of the codes being used together with ‘why’ they may have been used and what the learner thinks the intended effect was on the consumer.</p> <p>Once learners are confident with analysing still images you could introduce analysis of moving image using clips from film trailers. A valuable exercise would be to play a film trailer on mute, by doing this, learners will be able to focus on the symbolic codes first before introducing the secondary level of audio and sound effects.</p>

Assessment objectives	Learning objectives	Suggested teaching activities
		<p>Extension activity: ask learners to listen to a radio broadcast and ask them to make notes on how ‘visual effects’ are achieved through the aural medium.</p> <p>A useful collection of archived advert stills can be found at: http://www.advertisingarchives.co.uk/?service=category&action=show_content_page&language=en&category=14&pid=61</p> <p>A useful website for film stills and trailers can be found at: http://www.imdb.com/?ref_nv_home</p> <p>Useful graphic novel for exemplifying camera angles: <i>The Arrival</i> (Tan) Hodder Children’s Books ISBN: 978-0340969939</p>
AO1, AO3 and AO4	To understand and be able to apply media language	<p>In order to encourage a familiarity and ability to use media language accurately and appropriately, exemplifying the terms through referencing a media corporation is useful.</p> <p>Using the Disney Corporation learners could begin with researching how many films Disney has produced. Allocating a film to each learner, they should then find out how many spin off products they could purchase for their chosen film: t-shirts, music, stationery etc. These products are examples of <i>synergy</i>. (I)</p> <p>Next learners should consider the interactivity between the media platforms:</p> <ul style="list-style-type: none"> • Does Disney have an online website? TV programme? • Where might adverts or interviews with actors/voiceovers have featured? • Would the film have been as successful without its media promotions? • Do the films draw on references to other Disney films? • Is there any replication of the use of actors within the films made by Disney? Have the actors featured in other children’s films? <p>The presence of media products across a number of platforms is called <i>cross media convergence</i>. This is often used to promote films to ensure success in the box office.</p> <p>Watching three Disney trailers, what generic traits are identifiable across all of them? Bright colours? Childlike characters? An underlying ‘message’ about global warming / ageing etc.? The things that learners identify are likely to be the things that secure these films in the same <i>genre</i>.</p>

Assessment objectives	Learning objectives	Suggested teaching activities
		<p>Create a montage of DVD cover images, and ask learners to identify what <i>iconography</i> makes all of these films instantly recognisable as Disney?</p> <p>Set learners a task to research films made by 20th Century Fox. (I) They should:</p> <ul style="list-style-type: none"> • Classify the films into different <i>genres</i> • Identify <i>iconography</i> • Engage with the <i>representation</i> of women across time. <p>Researching prior promotions can be difficult, although an interesting activity might be to ask learners to construct a mind-map showing how they think these films might have been promoted.</p> <p>Creating a display with the findings from these activities might help embed long term use of terminology.</p>
Past and specimen papers		
Past / specimen papers and mark schemes are available to download at www.cambridgeinternational.org/support (F)		

Unit 2: Key Media Concepts

Assessment objectives	Learning objectives	Suggested teaching activities
AO1, AO2, AO3 and AO4	To understand that the media represents a mediated interpretation of the world	<p>It is important that learners understand the concept that media products re-present ideas within a set of cultural ideals and values. As a re-presentation media texts carry implicit meaning through signs that we, as consumers, interpret. This is called <i>Semiotics</i>.</p> <p>Understanding the means through which these implied meanings are conveyed is key to both engaging with media texts and the creation of effective media texts for the Foundation Portfolio.</p> <p>Introduce learners to the key media concepts using the MIGRAINE acronym: Media, Ideology, Genre, Representation, Audience, Institution, Narrative and Environment.</p> <p>Explain that the definition of the word ‘media’ means ‘an intervening agency’ or ‘an intermediate layer’. Ask learners what they understand this to infer about the role and place of media in our society.</p> <p>Using key terms promote the concept that media offers a re-presentation of ideas that subtly embeds societies ideals and values (ideologies) surrounding emotional, physical or political concepts (environment).</p> <p>In order to evidence this statement, learners should research a range of re-presentations of a world-renowned leader such as Barack Obama, Vladimir Putin or Donald Trump. Mind map in pairs which images present a positive / negative view and what elements of the image contribute to this opinion. Observations might include, amongst others, facial expressions, dress, setting, body language, the shot or focus of the image or the positioning of the image within the media text. What might a front page image infer that a page 15 image doesn't? (I)</p> <p>Learners should choose a famous person that has risen to fame and then fallen in their celebrity status. Examples include Amy Winehouse, Tiger Woods or Oscar Pistorius. Learners should then source a range of images of their chosen person making a note of the source of the image and the date it was published. (I)</p> <p>Using the images learners should create a timeline and underneath annotate on a scale of 1-10 the person's status with 1 representing the peak of their career and 10 where they have lost the support of the public. Finally, learners should make notes underneath each image about what elements contribute to and enhance the desired re-presentation of that person, considering what implicit meanings are being conveyed.</p> <p>Refresh the media terminology: ‘symbolic codes’ reminding learners that this refers to anything in an image (moving or still) that conveys meaning within a consumer's frame of reference.</p>

Assessment objectives	Learning objectives	Suggested teaching activities
		An interesting activity might be to ask learners to experiment with cameras to depict a political campaign / the rise to fame of a musician / emergence of a new artist demonstrating their understanding of how symbolic codes can be used effectively. (F)
AO1 and AO2	To understand that an ideology refers to the set of cultural beliefs and values that is shared by a society or community.	<p>Dominant ideologies are those beliefs that are reinforced by influential bodies in our communities (teachers, church, legal system) and that we adopt on a day to day basis. These might include ideas on gender roles, societal rules and the economy.</p> <p>Learners, working in pairs, should outline the range of dominant ideologies they can identify from their own societal experience.</p> <p>Looking at / listening to a range of media texts learners should identify the dominant ideologies contained in the texts. For example, <i>The Crazy Stranger</i> explores the dominant ideologies and stereotypes surrounding travellers, <i>The Bond</i> films present a dominant ideology surrounding British Security.</p> <p>IMDB link to <i>The Crazy Stranger</i>: http://www.imdb.com/title/tt0122082/combined</p> <p>IMDB link to some of <i>The Bond</i> films: (Spectre) http://www.imdb.com/title/tt2379713/?ref=kw_li_tt (Skyfall) http://www.imdb.com/title/tt1074638/?ref=kw_li_tt (From Russia With Love) http://www.imdb.com/title/tt0057076/?ref=kw_li_tt</p> <p>Extension activity: Have any dominant ideologies changed / shifted over recent years? Prompts: gender roles, politics?</p>
AO1, AO2 and AO4	To understand genre and sub-genres	<p>In the introductory unit learners were introduced to the concept of different genres of media texts, these activities will prompt learners to engage with the sub-genres <i>within</i> those media platforms.</p> <p>Genre: a particular type of text Sub-genre: a division within a genre</p> <p>For example, in film you might have sub-genres of horror or romantic comedies whilst in television you might have documentaries, news and reality TV. Each of these sub-genres use different conventions which makes them identifiable as belonging to that sub-genre.</p>

Assessment objectives	Learning objectives	Suggested teaching activities
		<p>It is important when discussing genre to acknowledge that genre is rarely clearly defined and can often present a mix of elements from a range of genres. It is useful to instigate this discussion by allocating each learner a laminated film poster and asking them to sort themselves into groups according to their film, (this could equally be done using contemporary songs / music from a range of genres). Using discussion of the learners' choices is likely to raise the observation that some films / songs traverse genres.</p> <p>Refresh knowledge of the range of media texts available to consumers in the 21st century: radio, television, film, adverts (print or commercial), online games, magazines, newspapers, social media pages and music. Using this range of texts learners should research the range of sub-genres available within each genre. Using programme schedules would be useful for this activity. (I)</p> <p>Learners might like to create a display with their findings and more able learners could incorporate data on media engagement, with each sub-genre, from within the group: including mathematical challenges to calculate percentages of learners engaging with certain sub-genres might be good evidence of cross-curricular learning.</p> <p>Using filming technology learners should recreate a one minute extract of a film in a sub-genre of their choice making it clear through their use of <i>mise-en-scène</i> what sub-genre they chose. This could be completed over a number of sessions culminating in an end of term competition: 'guess the sub-genre'. (I / F)</p>
AO1 and AO2	To understand how the media offers different representations of the world.	<p>'The media does not just offer us a transparent 'window on the world' but a mediated <i>version</i> of the world. They don't just present reality, they <i>re-present</i> it.' (Buckingham, 2003: 58)</p> <p>Representation is usually concerned with how media presents: gender, age, ethnicity, social groups, places, time periods and themes (e.g. the rise in crime / anti-social behaviour).</p> <p>The use of symbolic code is powerful in establishing representation, as are technical codes.</p> <p>Ask learners to engage with a range of online games: how does the re-presentation of nations, genders, occupations etc. reinforce dominant ideologies?</p> <p>Are some genders, nations or occupations represented as marginalised or weaker than others? Are cultural stereotypes being reinforced or challenged through this media form? What impact might these representations have on continuing stereotypes / ideologies given the target audience for the product? In your research have you found any exceptions to the dominant ideologies? (I)</p>

Assessment objectives	Learning objectives	Suggested teaching activities
		<p>Extension activity: Research the representation of the same groups in society across a wide range of media products: magazines, TV adverts and TV dramas are all useful forms for this activity.</p>
AO1, AO2 and AO4	<p>To understand how studying audiences and their engagement with media products can help to illustrate a range of social theories. For example: Katz' Uses and Gratifications theory Hypodermic Needle Theory / Magic Bullet Theory Two Step Flow Theory</p>	<p>A media 'audience' refers to the consumers of a media product.</p> <p>Introduce learners to the Broadcasters' Audience Research Board (BARB) and the Radio Joint Audience Research (RAJAR) who maintain data on viewing and listening figures. It is worth allowing learners some time to read some of the studies performed by BARB and RAJAR as this can be useful in challenging preconceived ideas about audiences and media products.</p> <p>Introduce learners to the concept of categories of audiences according to socio-economic factors. A secondary model that is also engaging is the Psychographic Audience Theory that identifies audiences according to their responses to media products, for example Aggressive / Non Aggressive, Conformist / Non-Conformist.</p> <p>Ask learners to determine their own 'audience category' according to socio-economic factors and then list any print media they engage with on a frequent / infrequent basis.</p> <p>Collate ideas from the whole group before setting each learner to research the Mission Statement and the target audience for each of the print products mentioned by the group. This information should be readily available from each of the publication's websites. (I)</p> <p>A final task to secure understanding would be to write the audience demographic for a new release film, using the trailer as stimulus before comparing the production company's intentions with their own ideas. (F)</p> <p>Learning about audience categorisation offers an opportunity to conceptualise some elementary theories regarding audiences use of media products:</p> <p>Ask learners to list all the media products they engage with before asking them to read about Katz' theory and categorise <i>why</i> they might enjoy the media products they've listed.</p> <p>Researching Bandura's 'Bobo Doll Experiment', ask learners to summarise the links between this experiment and societies use of media. An example of incited violence that is useful to discuss here is the James Holmes Case in which he adopted the role of the 'Joker' letting off smoke bombs in a cinema. Learners should be aware that these are very early and simplistic 'uses' theories and whilst they need to know about them they should not rely on them. Because they are so simple learners tend to cling to them whilst ignoring the more complex but appropriate theories introduced later.</p>

Assessment objectives	Learning objectives	Suggested teaching activities
		<p>There are a number of cases of violence that have been attributed to media usage, researching some of these cases might be useful as a means of evidencing the Hypodermic Needle Theory / Magic Bullet Theory. (I)</p> <p>Explaining the Two Step Flow Theory is a useful point to introduce your learners to critical analysis and exploring how audience categorisation and engagement cannot be clearly defined. For every example of media influence there are invariably counterarguments and methods that are deemed to emerge.</p> <p>A useful website for introductory media theories and audience classifications: http://www.mediaknowall.com/as_alevel/alevkeyconcepts/alevelkeycon.php?pageID=audience</p>
AO1, AO2, AO3 and AO4	<p>To understand how narrative structure within media products is very closely linked to genre.</p> <p>Learner should understand that these genres and narrative traits are not fixed and shift over time creating hybrid products.</p>	<p>Narrative structure is derived from the balance between conflict and resolution. As an audience we are given sufficient information that in turn creates a sense of enigma. The drive to resolve the enigma is often what drives the narrative forward.</p> <p>Narrative is constructed through the conventions of: Genre Characters Form Time</p> <p>In order to analyse the narrative structure used in a number of media forms it is worth setting learners in groups focusing on: film, documentaries, news and radio broadcasts to establish a range of different narrative structures.</p> <p>Initially introduce learners to the following terminology: Self-contained narrative Episodic Chronological Series Broadcast Transitions Zoo format Audience Participation Pre recorded Shot sequences Flashbacks (linear and non-linear narratives) Voiceover</p>

Assessment objectives	Learning objectives	Suggested teaching activities
		<p>Learners at a basic level might find working on ‘film’ more accessible. To stretch these learners it is worth explaining Vladimir Propp’s theories on character types contained in media products and asking them to identify these within their chosen film foci.</p> <p>Learners at a slightly more advanced level might work on documentaries or news programmes, deconstructing the elements that contribute to these forms.</p> <p>Extension activity: Learners seeking a higher challenge should be set to work on Radio Broadcasts, and simultaneously apply Tzvetan Todorov’s theory about the ‘shape of a narrative’ and Claude Levi Strauss’ argument about the use of binary opposition in media narratives in order to create a fundamental sense of conflict.</p> <p>Learners should be encouraged to present their findings to ensure all learners gain an appreciation of the narrative constructs used within a varied range of products. (F)</p> <p>As a precursor to constructing the Foundation Portfolio it would be useful for learners to plan a feasible narrative structure for their chosen Portfolio form. (I)</p>
AO1, AO2 and AO4	To understand the role of institutions within the media	<p>‘The word institution refers to the companies and organisations that provide media content, whether for profit, public service or another motive’ (Mcdougall: 2008)</p> <p>It is important to explain to learners that media institutions function on a number of levels: ownership, convergence, technologies and globalisation.</p> <p>The best way of understanding the interrelationship between these factors and the institutions would be to complete a Case Study based on a globally recognised media corporation such as Walt Disney, Comcast Corp or Twentieth Century Fox. Initially learners should research the range of media products and platforms that the corporation owns in part or in full, mapping out their findings in a visual mind map clearly identifying the three primary media forms: print, broadcast and online. (I)</p> <p>Learners should then consider the convergence of media technologies within the media products produced by their chosen corporation:</p> <p>Have apps been created to promote, advertise or enable access to media products created by this corporation? Does the corporation own companies involved in the research or construction of technologies? Is there any evidence of the ownership of technologies benefitting the marketing of the product itself? How has the internet been utilised to further enhance the globalisation of the media product?</p>

Assessment objectives	Learning objectives	Suggested teaching activities
		<p>A useful and easily differentiated activity would be to allocate key media terms / theories to learners and ask them to construct a written exploration of how this concept can be evidenced in their findings. Key media terms might include:</p> <ul style="list-style-type: none"> Hegemony Marxism Vertical Integration Convergence Intertextuality Interactive Democracy Globalisation Copyright
Past and specimen papers		
Past / specimen papers and mark schemes are available to download at www.cambridgeinternational.org/support (F)		

Unit 3: Foundation Portfolio

Assessment objectives	Learning objectives	Suggested teaching activities
AO3 and AO4	To understand how regular commentaries on their creative process can help learners to demonstrate their understanding of conventions.	<p>Blogging</p> <p>Learners could be encouraged to explore the concept of blogging and what they can do with a blog before setting up their own. Whilst dedicating a weekly time slot for blogging is useful for those who find time-management difficult, learners could be encouraged to blog as they go – everything they do towards their final product should be recorded. The blog is vital in showing the development of a product from initial idea to final product and finally creative critical reflection. It should provide a running commentary on the creative processes learners have followed and justification of their creative decisions.</p> <p>It might also be used to confirm an awareness of the media conventions in cases where learners have decided to intentionally challenge these.</p>
AO1, AO3 and AO4	To be able to use research skills in order to successfully analyse the recognised format of the brief they have chosen.	<p>Research</p> <p>Film</p> <p>Learners should first determine the genre of the film they are going to reproduce and research a number of films making notes on:</p> <ul style="list-style-type: none"> • How many titles are displayed during the opening sequences to the film? • What images are prioritised in the opening sequence? What connotations do the images carry? • How is genre reinforced through symbolic and technical codes from the outset? • How does the film establish an enigma from the outset? • What strategies are used to ensure the film appeals to its target audience? • How has technology been used effectively? You might want to consider camera angles, transitions and editing techniques. <p>In order to ensure that the opening sequences contain production company names that are relevant to the learners chosen genre, it is worthwhile researching the institutional relationships with particular genres: for example, displaying Disney in the film titles would be entirely inappropriate for a horror film.</p> <p>Using this research as the premise for constructing their own production, learners should next determine a narrative that fits with their chosen genre along with a soundtrack that would enhance the atmosphere and tone, establishing an appropriate ambience.</p>

Assessment objectives	Learning objectives	Suggested teaching activities
		<p>Encourage learners to research widely as investment in research at this stage often translates into a more judicious production.</p> <p>Learners should be encouraged to adopt research roles or specialisms in order to be able to demonstrate their individual contribution towards the group effort.</p> <p>Magazine Learners should first research a range of magazines and determine what target audience they are creating a magazine for. Copying a range of front covers and labelling the entries is useful in terms of identifying the conventions used.</p> <p>In producing a magazine it is important to understand the concept of ‘house style’ to ensure that each production has a clear and consistent style demonstrated through the colours used, the layout, fonts, page numbering and borders.</p> <p>If learners are producing a niche magazine, it is worth discussing the use of appropriate technical terminology within the articles.</p> <p>Pairing learners to carry out question and answer sessions for inclusion in articles supports learners who are working at a basic level. (F)</p> <p>An engaging activity in teaching magazines is to ‘show’ and ask learners to ‘draw from memory’ the layout of a double page spread, this implicitly reinforces the conventions that they should attempt to replicate in their production work.</p> <p>In the case of both film and magazine productions, the cross references to other media platforms (social media, Facebook, Twitter) is inherently important within the contemporary media landscape.</p>
AO2 and AO3	To be able to use knowledge to symbolic and technical codes to inform the planning process.	<p>Planning</p> <p>This is an essential part of the process that needs blogging on a regular basis. Techniques for idea generation, scripting / drafting, photo-shoots, risk assessments, recce reports, casting, test shots etc. should all be included. Learners should create a storyboard of the narrative / mock-up of magazine pages or film they intend to produce in order to enable them to visualise the end product. Images included in the storyboard / mock up should be annotated with the camera angles they will use / images and the transitions they will apply between scenes.</p> <p>Learners should be encouraged to edit their original storyboards / mock ups in a different colour pen if they decide</p>

Assessment objectives	Learning objectives	Suggested teaching activities
		to use different angles / transitions once they are underway in the creative stage as this will prove to be valuable evidence of their reflective engagement and progression of application of the media concepts in their post-production critical reflection.
AO2 and AO3	To understand how editing offers learners an opportunity to reflect on productions and how to improve them.	<p>Editing</p> <p>Advising learners on editing requirements is often instinctive. As a teacher you will need to consider:</p> <ul style="list-style-type: none"> • Are the sequences logically ordered? • Is there any sudden shift in focus or cuts in music that need fading in / out more carefully? • Have symbolic codes been used consistently? (If using a room as a setting, is it set up in the same way in every scene?) • In magazines, has the house style been applied consistently and appropriately for the genre of the production? • Is the language used appropriate for the target audience? • If working on a print brief, have the photos been appropriately edited? • Are spellings, grammar and punctuation accurate? <p>Whilst teacher feedback is key to leading constructive feedback to learners, allowing learners to peer assess each other's work can also prove useful. As such, it is worth having a 'workshop' lesson in which all learners are given sticky notes and leave comments on each other's work, taking photographic images of this process and developing the production to either meet or challenge the recommendations would also supply additional evidence for inclusion in both the on-going blog and the final critical reflection. (F)</p>
AO2 and AO3	To be able to critically evaluate their own work	<p>Creative critical reflection</p> <p>This work can be presented in a number of formats such as: a director commentary, slideshows with voiceover, podcast, Prezi or screencast presentation and must answer the following questions:</p> <ol style="list-style-type: none"> 1. How does your product use or challenge conventions and how does it represent social groups or issues? 2. How does your product engage with audiences and how would it be distributed as a real media text? 3. How did your production skills develop throughout this project? 4. How did you integrate technologies – software, hardware and online – in this project? <p>Learners should be reassured that admissions of ineffective choices (as long as they have explained how these were rectified, or what was learnt from them) made in the production process are seen as highly reflective qualities and would not, in its own right, impact on the marks awarded.</p>

Assessment objectives	Learning objectives	Suggested teaching activities
		<p>NB. Guidance for writing the critical reflection at A Level is included in Unit 6.</p> <p>At a basic level learners might choose to answer each question drawing on the research they undertook and using key media terms covered in earlier units.</p> <p>At a higher challenge level learners could create a visual journey of their research that includes images taken for their blog entries. The journey should clearly show how other producers met the remit of the questions and how in turn the learner met or challenged the same conventions. This visual journey could then be photographed, or recorded, experimenting with camera angles and pacing to accelerate / slow the footage in line with the focus of the voiceover.</p> <p>Using colour coding can help to highlight where the learner has ‘met’ the generic conventions and if applicable where they have ‘challenged’ the generic conventions. In both cases the learner should reach a conclusion about the effectiveness of their choices.</p> <p>Representation of social groups could consider how groups are represented <i>within</i> the product, but also <i>what the production as a whole infers</i> about certain social groups / issues.</p> <p>When considering how the product engages its audience learners might like to consider how the narrative structure hooks the audience’s attention. Alternatively presentation, iconic generic traits and references to other media platforms could also prove to be useful discussion topics.</p> <p>Evaluation of the production skills might include recording / layering sound, use of editing programmes / software, filming and print skills such as designing the layout, inclusion of QR codes and the use of a consistent house style.</p> <p>When considering the integrated technologies, this might explore the use of a valid bar code, use of images, QR codes, reference to social media and links to other generically similar products.</p>
Past and specimen papers		
Past / specimen papers and mark schemes are available to download at www.cambridgeinternational.org/support (F)		

Unit 4: Advanced Portfolio Production

Assessment objective	Learning objective	Suggested teaching activities
Component 4 – Section A		
AO2, AO3 and AO4	To evaluate production skills development	<p>In preparation for this externally examined component learners will review and evaluate their production skills development. In the examination they will be expected to respond to a two-part question. Part (a) will require learners to discuss their skills development in relation to one or two specific production practices: their use of digital technology; their creativity; their research and planning; their use of conventions from real media texts. Part (b) will require them to select one of their own productions (foundation or advanced) and evaluate it in relation to one of the following media concepts: genre; narrative; representation; audience; media language.</p> <p>Learners could review their blogs and produce timelines, using TimeToast or Time.Graphics to show how their production skills have developed from the beginning of the Foundation Portfolio to the end of the Advanced (if applicable).</p> <p>They could focus on different skills in separate timelines, so one timeline could focus on cinematography / photography whilst another could focus on sound or desk-top publishing etc.</p> <p>It is important to encourage learners to not simply describe what, but rather explain how and why they did it. So for example rather than simply saying that 'I learnt how to pull focus' they could explain that they learnt how to pull focus to quickly change the point of view of a shot, and then give an example, possibly hyperlinked to their blog. Learners could be asked to prepare and present a presentation of how their skills have developed over the course highlighting how they have put these skills into practice and to what effect. This could be linked to Question 3 of the Foundation Portfolio Creative Critical Reflection (and extended to cover the Advanced Portfolio).</p>
AO2, AO3 and AO4	To discuss skills development in relation to digital technology, creativity, research and planning, and conventions.	<p>Learners should discuss their skills development across both of their Portfolios as appropriate. They could revisit their blogs, creative critical reflections, and earlier learning activities and compile a scrapbook of notes using an application such as note.ly, focussing on the four areas specified: digital technology; creativity; research and planning; conventions. Even though learners will only be asked a question on one or two of the focus areas it is advisable to cover all.</p> <p>Using Prezi learners could return to the question 'How did you integrate technologies – software, hardware and online – in this project?' They could show how digital technology was used to develop their constructions and how they learnt how to use the appropriate technology effectively. They should remember that the production process includes idea generation, research, planning, construction, and evaluation.</p>

Assessment objective	Learning objective	Suggested teaching activities
		<p>Learners could explore the concept of creativity. They could look at the definitions offered at https://www.csun.edu/~vcpsy00h/creativity/define.htm. In small groups they should produce a mind map focusing on what creativity is. Their ideas could be presented to the whole group. Learners could then work backwards and explain how they had been creative in their own productions.</p> <p>In pairs learners who have not worked together on their productions could compare the methods used to research and plan their respective productions. What methods were used? Were they similar or different? How did research and planning help produce the final construction? Can they point to evidence of research applied in any of their productions?</p> <p>Returning to previous learning learners could revise their knowledge and understanding of representation. They could then create Pinterest boards showing different social groups and / or issues. Viewing the models they used as the basis for their productions (their research) they could add images and / or text illustrating how the professional products represent social groups and/or issues. Finally, they could add images / text / sound from their own production(s). The Pinterest boards could then be shared and discussed around the group.</p> <p>Learners could work in small groups, possibly those who they have worked with on their productions, to discuss the exemplar question below:</p> <p>‘Digital technology turns media consumers into media producers.’ In your own experience, how has your creativity developed through using digital technology to complete your coursework productions?</p> <p>Learners should write a response to the question. The group can peer mark the response using the specimen mark scheme for Paper 4 which can be found on the School Support Hub.</p> <p>The group could discuss the strengths of each response and how they could be improved.</p>

Assessment objective	Learning objective	Suggested teaching activities
AO2, AO3 and AO4	To evaluate own media production in relation to genre, narrative, representation, audience, and media language	<p>For this section learners need to choose one of their final productions (Foundation or Advanced). They should then revisit their blogs, creative critical reflection, earlier learning activities, and the note.ly from above and focussing on the five areas specified (genre, narrative, representation, audience, and media language) prepare an article for publication in a specialist publication, for example Sight and Sound (filmed productions).</p> <p>Even though learners will only be asked a question on one of the focus areas it is advisable to cover all. Learners could create photo or video montages of generic conventions used in their professional models and one of their own productions. They could produce a voice over offering an analysis for later use.</p> <p>Using a range of narrative theories studied earlier in the course learners could offer explanations of how their production conforms to different aspects of the theories. Can they choose a narrative model that best explains their work? Did they use a model when they were first developing their ideas?</p> <p>Learners could develop their Pinterest board focussing on one of their productions, theories about representation, and examples from professional products. They could produce a written piece answering the following question: 'How does your product use or challenge conventions and how does it represent social groups or issues?'</p> <p>You could return to audience response theories covered earlier in the course and ask learners to choose two or three ideas to explore further. They can then work in pairs to analyse each other's productions in light of their research.</p> <p>Learners could produce Component 2 Section A style exam questions based on one of their productions. In small groups they should use their knowledge and understanding of Media Language to respond to the questions, either orally or written.</p> <p>You could use an exemplar production, either live or from a past series, and invite group discussion and analysis. If it is a live production the producers could also present their analysis of their own work. Individually, learners could then attempt the exemplar question below using the exemplar production rather than their own work: 'Media texts rely on cultural experiences in order for audiences to easily make sense of narratives.' Explain how you used conventional and/or experimental narrative approaches in one of your production pieces. The response could be self, peer, or teacher marked using the specimen mark scheme for Paper 4 available from the School Support Hub. This exercise could then be repeated with the learner's own chosen production.</p>

Assessment objective	Learning objective	Suggested teaching activities
<p>Please note: This section of the scheme of work concentrates on the major task for Option 1: A music production package.</p> <p>There are other options available, and for the details of these, you should refer to the syllabus.</p> <p>For all options, continuous updates of tasks should be compiled in an online blog.</p>		
<p>AO2, AO3 and AO4</p>	<p>Option 1: Music promotion package</p> <p>To understand the conventions and codes of music video and how they can judge their own work against these.</p>	<p>As part of the process of researching music videos, it is important that learners are critical in their judgement of techniques used in music videos: What has been used, why, and does it achieve the right effect? How could the impact have been enhanced? It is important that learners avoid looking for similarities on a literal level and instead look for the techniques used to infer meaning. In order to determine a focus that creates the potential for a good assessment, learners must be prepared to challenge themselves technically, and critically review and edit their assessment piece in order to ensure that the end product is judicious and controlled in its application of the key media concepts.</p> <p>As an introduction to music videos invite learners to take part in a silent mind mapping activity in which they write down the names of as many genres of music as they can and in turn to list as many music videos that they particularly like under each genre. This task could be done in small groups, or as a whole class activity. Collate ideas on a central mind map / A3 piece of paper / sticky notes on a wall for reference later in the lesson.</p> <p>Show learners the first 20 seconds of the music video: 'Wall of Glass' by Liam Gallagher. How have setting and lighting been used to create a certain ambience? What camera angle and camera movement has been used in the opening scenes in this music video? Making reference to the use of symbolic codes, what genre of music does this music video best fit? In what way has the title been connected to the narrative contained in the video?</p> <p>Ask learners, if they were to record a song called 'Break Out' what setting, images, symbolic codes and narrative might they draw on to link with the title?</p> <p>Extension Activity: What images might you use to create an initial enigma? In what ways might you challenge the conventions of music videos?</p> <p>Next watch the music video 'New Rules' by Dua Lipa, ask learners to write down three media techniques that are used in the first minute of filming that they feel are crucially important to the opening scenes in a music video. Ideally learners should work individually, then pair up to share ideas, then discuss more broadly as a whole group in order to nurture independent engagement with this topic. (F)</p>

Assessment objective	Learning objective	Suggested teaching activities
		<p>Use The White Stripes music video, 'Hardest button to button', to demonstrate technical creativity and discuss with learners the most likely genres to use these kinds of effects. Ask learners to come up with a 'special effect' that would be recordable in schools / colleges that they think would work well in a music video. In order to ensure all learners are supported it would be worth pairing learners in mixed ability pairings to discuss this first before allowing learners to work in bigger groups.</p> <p>Ask learners to return to the notes that were made in the starter activity. They should now select a preferred 'genre' of music and, drawing on the ideas raised during the lessons so far, should research the media techniques used in their chosen genre. Findings should be shared in a presentation that includes extracts from the music video, analysis and a critical judgement of the effect of certain techniques. Creating a montage of findings for an A Level display / open evening might also be useful for current and potential media learners. (I)</p> <p>Music Video links:</p> <p>https://www.youtube.com/watch?v=YdJc7-ZEuT0 ('Wall of Glass' Liam Gallagher) https://www.youtube.com/watch?v=k2qgadSvNyU ('New Rules' by Dua Lipa) https://uk.video.search.yahoo.com/yhs/search?hsimp=yhs-btyuser&hspart=bt&p=you+tube+white+stripes+hardest+button+to+button#id=1&vid=14158103b9114d147476569c863f19a8&action=click ('Hardest button to button' by The White Stripes)</p> <p>Learners should research songs in the genre they feel they identify with most that also allows them to be creative whilst giving them the opportunity to showcase their technical skills through their production work. They should also set up their blog and outline the process they follow in determining their song choice. (I)</p>
AO2, AO3 and AO4	To understand how their chosen narrative affects the creative process, and the way they select techniques to convey this.	<p>This lesson will focus on creating a believable backstory to the music chosen for the production work. As such it might be worth determining whether learners will work individually or as groups for their production work before continuing with this lesson.</p> <p>Learners should share their chosen song choices (homework from the last lesson) with the rest of their groups and attempt to come to a decision about which one might work best. If groups remain undecided, learners could continue working on more than one choice and narrow down their decision after the next activity: this research and planning offers opportunities for learners to demonstrate critical views in their blog and should not be discouraged but instead be seen as an investigatory part of the process.</p> <p>Learners should print the lyrics to their song choices, reading them through several times. They should sum up a narrative / images that could work on a piece of paper no bigger than a postcard. On the postcard, learners should now annotate the media techniques they would use to ensure the inference / narrative is conveyed as effectively as possible, considering:</p>

Assessment objective	Learning objective	Suggested teaching activities
		<p>Pace – how could you vary pace to match the tempo of the music or the dramatic tension in the narrative? Camera angles – how might the camera angles reinforce emotions? Mise-en-scène – have you planned for clothing, setting and makeup to be in keeping with the genre of music video? Lighting – if your narrative is uplifting does the lighting match that? What lighting strategies could you incorporate that shows enhanced technical skills? Strobe effect? Black and white photographs/shots? Shadows? Camera movement – Is there a better choice of camera movement to showcase your creativity and add implicit meaning to the video? Transitions – whilst the music track will be continuous, the transitions between shots need to be varied but not intrusive, what strategies could you experiment with? Include a time lapse video that plays in slow motion between shots? Have a ‘holding image’? Fade out?</p> <p>Extension activity: How can you make your music video unique and demonstrate a high level of technical flair? Visit this website for some additional creative ideas: http://www.izzyvideo.com/video-ideas/</p> <p>A final decision regarding song choice will need to be made prior to storyboarding / listing the shots for the music video production, then filming and editing can begin.</p> <p>As with the AS production, allow learners regular time slots to update their online blogs as they produce their music videos.</p>
AO2, AO3 and AO4	To understand how websites should offer a place that fulfils consumers’ needs and helps to develop an audience identity.	<p>This website is a really useful place to start if you have never attempted to build a website, the instructions are clear and precise: http://www.bbc.co.uk/webwise/guides/building-websites</p> <p>Alternatively Wix.com, Weebly.com or Wordpress allow learners to create a website ‘for free, for life’ and are all relatively straightforward to use.</p> <p>Explain to learners that creating a website is about offering an online place that fulfils all of the consumer’s needs: It needs to be informative, engaging, create an audience identity that is relatable, interactive, safe/conforming to industry standards and easily navigated.</p> <p>Share Gauntlett’s thesis on internet and disappointment (<i>Web Studies</i>) it is worth discussing the importance of avoiding what Gauntlett refers to as a ‘walled garden’ approach that only offers internal website links. As both an A Level learner and in the context of the contemporary media landscape, interactive links to external websites is an important part of demonstrating advanced level production skills.</p>

Assessment objective	Learning objective	Suggested teaching activities
		<p>Give learners either a printed copy of the front webpage of Justin Timberlake’s website or ask them to access the website at https://justintimberlake.com/releases together with a copy of Appendix 4 and ask them to annotate the features of the website.</p> <p>Set learners an independent research task to find the top 5 most interesting things found on a music website. The list of music websites is useful in offering a wide variation of different techniques used: (I) http://francescamusic.com/ (Francesca Battistelli) http://www.decemberists.com/ (The Decemberists) http://www.brokenbells.com/ (Broken Bells) http://jamiacullum.com/ (Jamie Cullum) https://www.aliceinchains.com/ (Alice in Chains) http://www.eminem.com/ (Eminem) https://www.ladygaga.com/ (Lady Gaga) http://www.rihannanow.com/ (Rihanna) http://www.rollingstones.com/ (The Rolling Stones)</p> <p>With the information collated from the above activity learners should create a montage of images from their research to use as a springboard for ideas to include in their own websites.</p> <p>Asking learners to peer assess each other’s work often proves valuable, this could be carried out at any point(s) during the production process and is useful when updating blog entries. (F)</p>
AO2, AO3 and AO4	To understand the features required for a digipack and how this might relate to their own work.	<p>Explain that a digipack is the printed card packaging and / or multi gatefold sleeve and info / photo booklet / insert in which one or more CDs can be held. Learners should research digipacks relevant to their genre of music, annotating printed copies of digipacks with features that are generically found on these products Learners should look to replicate the layout whilst drawing on some of the mise-en-scène contained in the major and other minor production. It is important to ensure that <i>all</i> products cross reference each other and contain a clear and consistent brand image (something that is likely to be established by the time learners are on their final production piece).</p> <p>A good test of branding of the production work can be carried out by photographing website front pages, digipacks and taking screen shots from the moving image and displaying the entire groups in one montage (after blanking out the band names). Ask the learners to marry up the images: any that are not readily matched accurately are unlikely to have a clear brand image.</p>
AO2, AO3 and AO4	To understand the elements required for	This unit of work can be presented in a number of formats such as: a director commentary, slideshows with voiceover, podcast, prezzi or screencast presentation and must answer the following questions:

Assessment objective	Learning objective	Suggested teaching activities
	an effective critical reflection of their work	<ol style="list-style-type: none"> 1. How does your product use or challenge conventions and how does it represent social groups or issues? 2. How do the elements of your production work together to create a sense of 'branding'? 3. How do your products engage with the audience and how would they be distributed as real media products? 4. How did you integrate technologies -software, hardware and online – in this project? <p>Learners should be reassured that admissions of ineffective choices (as long as they have explained how they rectified them, or what they learnt from them) made in the production process are seen as highly reflective qualities and would not, in its own right, impact on the marks awarded.</p> <ol style="list-style-type: none"> 1. In order to correlate the use or challenge of conventions, as with AS, learners could create a visual journey of their research that includes images taken for their blog entries. The journey should clearly show how other producers met the remit of the questions and how in turn the learner met or challenged the same conventions. This visual journey could then be photographed, or recorded, experimenting with camera angles and pacing to accelerate/slow the footage in line with the focus of the voiceover. Using colour coding can help to highlight where the learner has 'met' the generic conventions and if applicable where they have 'challenged' the generic conventions. In both cases the learner should reach a conclusion about the effectiveness of their choices. 2. At a basic level branding can be discussed as an exploration of the iconic elements that are used across the entire package. At an advanced level learners will acknowledge that branding within media products applies on more than one level. Branding correlates initially to genre, and then secondly to the individuality of the band/film/programme or game. Encouraging learners to separate these aspects of branding will nurture a more critical engagement with this question. 3. Who is the intended audience for your product? In what way is this evident? What strategies have learners used to appeal to a specific audience? This could consider techniques used within the media products or in terms of marketing. The reflection should be grounded in research regarding how other media producers market their products. Mapping the marketing strategies of a new product in the same media form is useful as a springboard to answering this question. 4. When considering integrated technologies, learners might consider the technical aspects within the media product or in the marketing processes. The best responses will also consider the global media landscape and how media platforms converge through online technologies.

Past and specimen papers

Past / specimen papers and mark schemes are available to download at www.cambridgeinternational.org/support (F)

Unit 5: Exam preparation

Component	Element of assessment	Suggested teaching activities
Component 2: Section A	<p>Media Language (Camera Shots / Angles)</p> <p>See Appendix 2 for a complete list of terms learners should be able to apply with regard to camera angles and shots.</p> <p>See Appendix 3 for a list of camera movements used in media productions.</p>	<p>Refresh learner’s understanding of the media language surrounding the use of camera angles and shots introduced in Unit 1. For basic level learners this could be modelled using shots from American TV Dramas. If a challenge activity is better suited to your learners this could be done through creating a quiz with images on PowerPoint / Prezi. A supported activity might be to pair a lower achieving learner with a higher achieving one and create a ‘treasure hunt’ of images for them to match to the terminology.</p> <p>Give the learners the list of ‘movements’ and challenge them to write a correct definition of each movement before finding an example of at least three of them using the American TV Drama genre for research. Learners should then discuss their findings and clarify their understanding of each term whilst you construct a Kahoot Quiz using the trailer clips sourced by the learners.</p> <p>(Kahoot Quizzes are constructed at the website: https://create.kahoot.it/login)</p> <p>The quiz created can be used to check understanding and for revision. It is worth asking learners to use their real names when signing in to play the game so that you can track the results and see if any learners are less secure than others. (F)</p>
Component 2: Section A	Sound in Media	<p>Explain that ‘reading media images’ is about understanding camera angles, shots and movements alongside the use of sound in media:</p> <p>Provide examples of this and explain the following terms using the American TV Drama ‘24: Legacy’:</p> <p>Diegetic and non-diegetic sound, synchronous sound, sound effects, sound motif, sound bridge, dialogue, voiceover, mode of address/direct address, sound mixing, sound perspective, score, incidental music, themes and stings, ambient sound.</p> <p>Using the trailer for ‘Homeland’, watch the trailer on mute whilst asking learners to predict the sounds you might be able to hear. Playing the trailer twice through on mute is beneficial as processing time for this activity can vary across learner groups. Once learners have had a fair attempt at predicting the sounds used play the trailer with the sound on and compare their ideas to the actual use of sound:</p> <ul style="list-style-type: none"> • How close were they to being correct? • What made them anticipate the sounds they had? • Which aspects of the mise-en-scène had aided to their thought processes?

Component	Element of assessment	Suggested teaching activities
		<ul style="list-style-type: none"> If this was to be re-filmed as a comedy, how might sound be used to convey the genre instead? (It may be worth replaying the trailer on mute whilst the learners adlib the sound effects.) <p>A useful homework task is to write a commentary about a scene from an American TV Drama exploring how mise-en-scène, filming techniques and sound have been used for effect. (1)</p>
Component 2: Section A	Representation in Media	<p>In order to ensure that learners have the broadest experience of analysing representation in media products it would be useful to use a range of genres across:</p> <ul style="list-style-type: none"> Police Drama Hospital Drama Soap Drama Latin American Drama Teen Drama <p>Using short clips from a wide range of American TV Dramas allocate learners one key 'focus' / question at a time:</p> <ol style="list-style-type: none"> What groups / places are being represented in this clip? What stereotypes are being drawn on in the media production? Do you think the producers have reinforced or challenged society's ideals about that certain group in society? How has mise-en-scène been used to reinforce or challenge the representation of the group / place they have identified? How do the choice of camera angles and editing impact on who / where is being represented? If, for example, you are considering the representation of a fugitive, have camera movement been used effectively to add pace and a sense of panic to the scenes? Have sound effects added to the tension and therefore do they subliminally increase our fear of this group in society? Have high and low camera angles been used to reinforce the police as being in a position of power? How might this reinforce society's beliefs and values about the legal system? <p>In the preparation for the final exam it is worth setting tasks for learners to repeat this process gradually building to replicate the timed conditions that the exam itself will follow: watching the media footage 4 times with 3 minutes in between each viewing to make notes, then 45 minutes to construct a written response that analyses the use of media techniques to reinforce the representation of a key group in society within the footage.</p> <p>In the early stages of exam preparation it is useful to consider breaking down the timing and focus: the first attempt <i>only</i> analyses the representation of a key group, the second attempt analyses the representation <i>and</i> mise-en-scène and the third attempt brings in <i>all</i> the media facets covered by this specification.</p>

Component	Element of assessment	Suggested teaching activities
Component 2: Section B	Example of the case study (based on film)	<p>Using an iconic film director, such as Tim Burton, model how learners can develop their own case studies using the following stages:</p> <ol style="list-style-type: none"> 1) Show a range of films directed by Tim Burton (without his name being shown) and ask learners what connects all of the films. 2) Ask learners to research which production companies have managed these films. 3) Which four key actors have featured in these films, are there any 'favourites' that help build the identity of the films directed by Tim Burton? 4) What genre do Tim Burton's films best adhere to? Show iconic images from the films and ask learners to play 'genre bingo'. 5) What might you expect if you were going to see a film directed by Tim Burton? 6) What marketing strategies have/might have been used when the films were being released? Showing some options: advertising on radio, interviews in magazines, money off coupons on the reverse of parking tickets, reality TV interviews with key actors, ask learners which are most effective. A secondary task might be for learners to name a film of their own choice and rewrite the main actors and advertising strategies that would work <i>least well</i> for it. 7) Ask learners to research the links between Tim Burton, film producers, actors and other productions (books, magazines, news programmes, radio shows). How have the production companies influenced the success of the films? 8) Research an independent cinema and a chain of cinemas and map the films they show across a weekend, how many screenings do the films have? How are they promoted within the cinema, on their website, TV etc.? How has cinema advertising influenced the consumption of the production? 9) How has synergy been used to promote the film through other manufactured products? What else can be bought in connection with the film? T-shirts? Games? Music soundtrack? Cups? Stationery? 10) What technology has been used within the film to enhance its success? 3D, 4D, special effects? Wide screen? Animation? <p>Once a complete Case Study has been modelled ask learners to complete a similarly detailed study of one of the Case Study choices.</p>
Past and specimen papers		
Past / specimen papers and mark schemes are available to download at www.cambridgeinternational.org/support (F)		

Unit 6: Contemporary Media Issues

Component	Learning objective	Suggested teaching activities
Component 4 Section B	To understand how online media has developed over time.	<p>Media in the Online Age (Online gaming and fan generated content)</p> <p>Begin by defining 'online gaming' as 'a game that is played in real time using technology such as computers, televisions etc'. Open a discussion by asking:</p> <ul style="list-style-type: none"> • How has online gaming changed game playing? • How has technology progressed? • What effect has online gaming had on the global gaming community? <p>Next allocate a period of time from:</p> <p>1940s – 1950 1950 – 1960 1960 – 1975 1975 – 1984 1984 – 2000 2000 – 2005 2005 – 2009 2009 – 2013</p> <p>Ask learners to research the developments in gaming during the period they have been given. Their findings should be used to create a visual timeline of the historical context of gaming, ensuring that you leave at least half the available space for a section on 'contemporary online gaming'.</p> <p>Learners should research the following games, finding out as much as they can about these games in terms of how they have developed, technologically, narratively and what they bring to the gaming market that is new. (I)</p> <p>Gran Turismo Series Planetside 2 Dota 2 Everquest Maplestory Second Life Onverse</p>

Component	Learning objective	Suggested teaching activities
		<p>Depending on the age of learners you might also include World of Warcraft and Call of Duty to this list, although these suggestions should be made within the remit of safeguarding policies.</p> <p>Findings from these tasks should be included in the display and could be used as a reference point to answer the question: How has online gaming changed over time but in particular over the last 5 years?</p>
<p>Component 4 Section B</p>	<p>To understand how the internet has impacted online gaming and fan generated content</p>	<p>What has the impact of the internet been on media production?</p> <p>Revisit Bulmer and Katz' Uses and Gratifications Theory and ask learners how this can be applied to online gaming.</p> <p>Explain that as contemporary online gaming is increasingly interactive, this makes Bulmer and Katz' theory a little outdated.</p> <p>Mind map what else gamers might gain from contemporary online gaming using examples from the 'contemporary games' list researched for homework. Ideas that might surface are the fact that consumers can recreate their gaming identities, they can connect globally with like-minded gamers using a pseudonym, they can recreate their lives and create an alter ego who may be entirely different to their actual identity: gender, age, attitudes and above all they can interact with the game and other people using the game.</p> <p>Extension activity: To consider whether contemporary online gaming empowers or disempowers consumers.</p> <p>Explain that another impact of the internet on media production is the difficulty with regulating the gaming industry. Explore the Direct Effect Theory in light of the game 'Doom' (2016 video game).</p> <p>Ask learners to research the Columbine High School shootings, how might a game be linked to these effects through the Direct Effect Theory?</p> <p>Discuss the potential loop holes in online gaming censorship and link this to the Moral Panic Theory and the Desensitisation Argument.</p> <p>Set half the group to explore Ferguson's study of the impact of gaming at http://www.christopherjferguson.com/Clinically%20Elevated.pdf whilst the other half read Kooijman's study and theories at http://www.personalityresearch.org/papers/kooijmans.html. Set up a debate about the impact of online gaming in society.</p>

Component	Learning objective	Suggested teaching activities
		<p>Link the discussion about the audience responses to online gaming becoming more / less violent to other audience responses including:</p> <ul style="list-style-type: none"> • Alternative scripting of games • Game walkthroughs /spoilers /solutions • Level editing • Cheat guides and patches • Modding (audience modification of games) • Machinima <p>Set a challenge for the learning group to find examples of each of these within the contemporary media landscape. (I)</p>
Component 4 Section B	To be able to discuss how far has the world wide web had a democratising effect for audiences	<p>Ask learners to look up the meaning of ‘democratising’ before asking them to answer this lesson’s ‘big question’ from their current knowledge base. For lower ability learners you might ask them how the world wide web has changed online gaming and do the changes put the audiences in an equally powerful position to the game producers?</p> <p>Introduce learners to the term Web 2.0 coined by Tim O’Reilly and the idea of technological determinism (the idea that technology will bring about revolutionary social change) before exploring the idea of a digital divide: that despite the broader availability of technology, not everyone uses it / has access to it depending on a number of factors such as age, gender, location, broadband width, income etc.</p> <p>Give the following article on the following webpage to all learners and ask them to read and highlight the key arguments in light of the impact of democratising the world wide web in relation to online gaming and audience productions. https://www.msn.com/en-gb/news/other/gaming-for-a-good-cause/ar-AAsRz9A</p> <p>Divide the group into two groups and issue them each one of the following articles, ask them to create an ‘oral essay’ in which they critically compare the ideas contained in the first article and their second article. It is helpful for learners to make notes as their peers are giving feedback on their reading. (F)</p> <p>The final activity is for all learners to read the final article and create a postcard size response that directly answers the ‘big question’ for the lesson drawing on quotations from these articles.</p> <p>http://www.gamesindustry.biz/articles/2016-03-17-why-vr-is-not-the-important-trend-at-gdc</p> <p>https://www.theguardian.com/technology/2015/jul/23/16-trends-that-will-change-the-games-industry</p>





Component	Learning objective	Suggested teaching activities
		<p>Learners should continue to research critical debates around the concept of the world wide web creating a democratic space for corporations, audiences and prosumers (producers / consumers) alike. For learners that need a little guidance you might suggest that they start researching the phenomenon of the 'Let's Play' videos that show gamers walkthroughs of games to help / entertain other gamers. (I)</p>
<p>Component 4 Section B</p>	<p>To be able to discuss the extent convergence has had on the transformation of the media</p>	<p>'Convergence' means the blending of media forms and platforms.</p> <p>Use the article on James Bond found here: http://bigdesignevents.com/2012/07/design-convergence-and-james-bond/ to demonstrate the way that gaming benefits from the convergence of media forms and platforms.</p> <p>This could be done using a PowerPoint / Prezi, or through setting research tasks, a treasure hunt or an independent task. You could print the article and create a jigsaw puzzle with it that your learners need to make, doubly reinforcing the sense and meaning of convergence.</p> <p>It is worth pointing out that convergence can be separated into at least two categories:</p> <ol style="list-style-type: none"> 1. Technical convergence – in which technologies are used to pair media products: TVs with gaming consoles, PCs with CDs, Virtual reality kits with gaming consoles etc. 2. Corporate convergence – where companies converge to maintain control over ownership/rights and to maximise royalties. <p>Push the desks in your classroom together and on three A3 pieces of paper write down Wii, Playstation and Xbox. Learners should be challenged to then write down as many media technologies they can think of: radio, TV, PC, mobile phone etc. and write these on A4 pieces of paper in an outer circle around the middle three. Challenge the learners to link the gaming consoles with the technological options through as many 'fact based' ways they can, this task should be research based and not built on prior knowledge to ensure the accuracy of the data collated in this task. This task creates a highly visual image of the role of convergence will in turn will support lower level learners. Taking photos of the end visual mind map might be useful for revision purposes.</p> <p>Extension activity: recreate this activity using a recently launched online game.</p> <p>Using Apple as a model example, discuss the convergence of Apple with IOS in order to monopolise the gaming app market.</p> <p>Set learners to research the range of companies that Electronic Arts own. (I)</p> <p>In groups, learners should come up with a gaming idea and using their research of Electronic Arts to promote the game across each corporate interest they own.</p>





Component	Learning objective	Suggested teaching activities
		<p>A final independent / paired research task could be for learners to establish how corporate convergence is utilised by the following current manufacturing leaders in gaming:</p> <ul style="list-style-type: none"> • Sony • Nvidia • Ubitus • Crytek GmbH • PlayKey • LiquidSky • Tencent Cloud <p>Ideally it would be useful for the learner's findings to be shared, which could be done through blog entries, presentations, handouts or vlogs of their research.</p> <p>Conclude this unit of work with exam style questions. It is often useful to instigate exam responses using a pairs system in which learners sit with one other person to mind map responses to a question before moving to a different question with a different partner. By approaching exam questions in this way learners feel supported and gain skills at responding quickly to previously unseen tasks.</p>
Past and specimen papers		
Past / specimen papers and mark schemes are available to download at www.cambridgeinternational.org/support (F)		





Appendix 1: Introductory Media Language


Media Forms	The distinguishing characteristics of types of media products: Radio, Television, Gaming etc.
Media Platforms	The technology through which we receive media products: E-media, Print and Broadcast
Synergy	The process through which a series of media products derived from the same text is promoted in and through each other
Representation	Media texts are artificial versions of reality
Mise-en-scène	The overarching description of everything that contributes to meaning in a media text
Media Franchise	The capacity to extend the life of characters, settings or trademarks by producing further products
Iconography	Particular signs we associate with particular genres
Intertextuality	Within a text, visual or audio references are made to other texts. It is expected that audiences will recognise such reference
Genre	A term of classification which groups media texts of a particular type together
Convergence	The coming together of media technologies

Appendix 2: Camera Shots and Angles

Shot type	Description	Example
Extreme Long / Establishing	Used to set the scene or as an establishing shot, often outside. This shot can be taken from as far away as a quarter of a mile.	
Master	This shot, like the Establishing Shot also sets up the scene through showing <i>key signifiers</i> , however, whilst the Establishing Shot leans towards showing the setting and location, the Master Shot contains the main characters for the length of the shot.	
Long	This shot shows images in 'life size' in the context of the distance between the cinema screen and the image: for example, the height of a child might appear to be 3-4 feet. Usually this contains a full body shot.	
Medium / Mid	A shot that shows a character from the waist up. An alternative to this shot is a two shot (includes two people) and a three shot (includes three people).	

Shot type	Description	Example
Over the Shoulder	This shot is taken from 'over the shoulder' of a character and is often used to make the audience feel as though they are actually included in the conversation / action.	
Point of View	This shot is taken from the view of the person looking / speaking.	
Close Up	This shot shows a part of something, for example, someone's face and is used to draw attention to the thing / person or emotions.	
Extreme Close Up	This shot is even closer than the last one, and creates an image larger than the eye would usually see.	

Shot type	Description	Example
Wide	A shot in which an actor might appear very small against the landscape as the image as a whole gives a much wider view than the individual.	
Aerial	A shot taken from a high viewpoint, as though it is taken from a drone showing a bird's eye view.	
High Angle	A shot that is taken from above a character / setting to create a sense of intimidation or disempowerment.	
Low Angle	A shot taken from a low angle, this helps to reinforce empowerment.	

Shot type	Description	Example
Canted Angle / Dutch Angle	This is a shot taken with a tilted horizon.	

Appendix 3: Camera Movements

Movement	Description
Pan	
Tilt	
Track	
Dolly	
Crane	
Steadicam	
Hand-held	
Zoom	
Reverse Zoom	

Appendix 4: Website Terminology

Term	Meaning
Web banner	This is the title or header on a webpage and is the equivalent to a masthead in a newspaper, or a magazine title. It is used to attract the audience and can be used to indicate the genre of the music through the font selection.
Navigational Features	These are the buttons that help you move around the website. They are clearly displayed on a web page and often change appearance when you hover over them.
Multimedia Features	This term refers to the use of images, video, text and audio on a website. These features add variation, information and entertainment.
Advertisements	Many websites advertise products closely linked or connected to the main focus, this is often a good way of increasing revenue from hits on the interconnected websites.
Web links	When links connect you to elsewhere on the website this is referred to as 'internal links' whereas links to another website are called 'external links'
Interactive elements	These enable users to take part and contribute to the website and could be in the form of quizzes, games, surveys, discussion forums or an opportunity to give feedback or comments about something.

Cambridge Assessment International Education
The Triangle Building, Shaftesbury Road,
Cambridge, CB2 8EA, United Kingdom
t: +44 1223 553554
e: info@cambridgeinternational.org www.cambridgeinternational.org

Copyright © UCLES May 2018